



# CLARION

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\$5.00

MARCH, 1994

J.S.G. Boggs  
at the 1993 P.A.N. Show



HERE'S A SAMPLE OF HIS ARTISTRY (See story on page 8.)





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## President's Message

Things are definitely looking good for the Pennsylvania Association of Numismatists.

In October, 1993, we enjoyed an outstanding show at Pittsburgh's David Lawrence Convention Center. Tremendous appreciation goes to John Paul Sarosi, Don Carlucci, Wayne Homren, Charles Culleiton, Chester Trzcinski, Eileen and Jim Kaminsky, Gerald Kochel...



and to all the others who helped make it a very successful venture. And that means bigger and better things for our future!

Congratulations also go to Pat McBride, who was a most deserving recipient of our new Bob Matylewicz Award for service to P.A.N.

As a result of the very successful Coin Convention, our finances are once again in fine shape...which means we can now accomplish many more of the big things we want to do -- and should do -- to fulfill our objectives as an educational (and fun) organization.

We're delighted to announce one of the decisions made at a P.A.N. meeting early this month: From now on, ALL COIN CLUBS IN PENNSYLVANIA WILL HOLD A FREE MEMBERSHIP IN P.A.N. How about that! Please let us know the address of any and all clubs with which you are familiar. And, those clubs which had already paid their dues for 1994 are welcome to contact us for a refund of those dues.

Last year (before our show), money was tight -- so we cut back on expenses such as this CLARION magazine. (There were just two issues published in 1993.) Now, we're going back to three issues in 1994 -- and perhaps four, if we get enough articles ...and, assuming our financial condition continues to be strong.

Now, your assignment is to encourage some new members to join us.

John R. Eshbach

Lancaster, PA



## 1993 P.A.N. Show a Success

The Pennsylvania Association of Numismatists' 15th Annual Coin Show and Convention was a great success, reported show organizer Wayne Homren. Held at the David L. Lawrence Convention Center in Downtown Pittsburgh (October 15-17), the show drew nearly 1,500 collectors from Pennsylvania, Ohio, and West Virginia.

"The publicity from the 1914-D cent was tremendous - far greater than any of us ever imagined," said Homren. "The local paper mentioned the 'Lucky Penny' on page one, and had a full article inside. Two days later, the penny and coin show were mentioned in an editorial." Publicity Chairman Rodger Hershey fielded dozens of calls from the local media. The cent was featured in newscasts of local CBS and NBC-affiliate TV stations. Club members gave interviews on three different local radio stations.

"It was the talk of the town - several of my co-workers said their family members were diligently checking their change. Another gentleman told me his priest referred to the cent in his Sunday sermon. The event made the Associated Press newswire, and was picked up by many regional newspapers and radio stations. Just before the show, Bourse Chairman John Paul Sarosi got a call from a dealer who heard Paul Harvey

mention the coin drop at the end of his nationally-syndicated radio show. "And on Friday afternoon, I was on the air with a talk show host in Peoria, IL," Homren said.

Despite the wide publicity, the cent has not turned up. After the first TV broadcast, 20 people called the station, all claiming they had the cent. Local coin shops received hundreds of calls. "But nobody had the 1914-D; people had 1941-D's and all sorts of other stuff, but no 1914-D's turned up at all."

"After the show I checked with the manager of the store where I spent the cent - a bakery in downtown Pittsburgh. It wasn't in their registers, and must have been handed out to a customer in change." The \$75 reward is still good, but the club holds little hope of the cent turning up at this point.

John Paul Sarosi reported several glowing reviews from dealers at the sold-out show: "One said he did better at our show than Long Beach. Another said he paid for his table on the first day; a third dealer said it was his best Friday ever for retail sales." Club officials were equally delighted when one pleased dealer donated a \$50 bill to the organization at the end of the show.

The featured attraction at the show was famed "Money Artist" J.S.G. Boggs. Boggs had a table at the show and signed his autograph on books and paper money for delighted show visitors. Boggs gave a very interesting overview of his career at the PAN Banquet Saturday night, and even donated an example of his work to the organization. The printed "Project Pittsburgh" note, complete with Boggs' thumbprint, brought \$350 for PAN at the fundraising auction following Boggs' talk. The winning bidder was longtime PAN member Mortimer Kadushin.

"Things went very well; there was a good turnout for all our events," Homren said. Featured Speakers were Myron Xenos (Numismatic Bibliomania Society

meeting), E. Tomlinson Fort and Richard Hayes (PAN Educational Forum), and Tom Reynolds (Early American Coppers meeting).

Show organizers expect to turn a healthy profit this year. "We owe tremendous thanks to Kathy and John Sarosi - they worked very hard all year, and attracted a great group of dealers from all over the country, as far away as Nebraska," Homren said. This was PAN's first sold-out show in years, and the first to turn a profit at the Convention Center. "We know what all show organizers are going through; it's a tremendous expense, especially at a big facility like this," Homren said.

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## P.A.N. Show Moving to the *Pittsburgh ExpoMart*

Convention Committee Update by Wayne Homren

The annual P.A.N. Coin Show and Convention is moving ... from the David L. Lawrence Convention Center in downtown Pittsburgh to the Pittsburgh *ExpoMart* in Monroeville, PA. Located 15 minutes from downtown in the suburbs east of Pittsburgh, the *ExpoMart* is on business Route 22, just two miles from the Pennsylvania Turnpike. The site offers many advantages including free parking and abundant shopping and dining opportunities.

The *ExpoMart* is in front of the Monroeville Mall, and is directly connected to the Radisson Hotel. Nearby are several other hotels and motels, as well as dozens of restaurants and fast-food outlets. The *ExpoMart* is home to several other successful collectibles shows, including baseball card and model train shows.

The P.A.N. Convention Committee is confident that the location will be very beneficial for the show. Show costs should be no more than those at the Convention Center, and we will have much more room to grow. This year's show dates are October 14-16, 1994.

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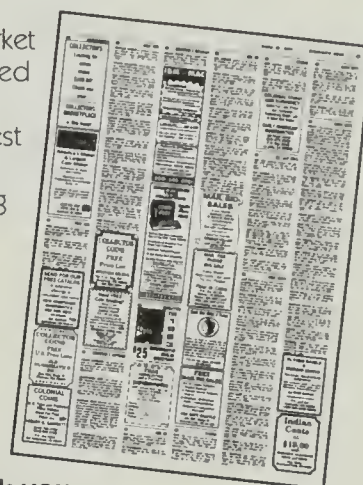
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## MONETA ELECTRONICA:

### A Collector's Encounter with J.S.G. Boggs

Wayne K. Homren  
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It was a typical Monday afternoon at the office. Slower than normal, actually, as I wound down one project and began preparing for the next. The October breezes had given me a cold, and I gradually filled the wastebasket with old tissues. For the first day in weeks, I had no specific plans for the evening, and was looking forward to nursing my ailment with a quiet evening at home. But around 2:30 the phone rang. "This is Boggs."

The introduction was unnecessary. I had come to know the voice and phrase during a series of phone conversations over the previous weeks. The same three words opened each conversation, regardless of who was calling whom. I learned early that the famed "money artist" preferred to use but one name.

I was aware of Boggs' work through various articles in The New Yorker, Numismatic News, the Pittsburgh Post-Gazette, and other newspapers. The most recent articles described his latest courtroom tangles with the U.S. Secret Service regarding his close-but-not-too-close artistic renderings of U.S. paper currency.

Our previous conversations concerned plans for the 1993 Annual Convention of the Pennsylvania Association of Numismatists, held at the Lawrence Convention Center in my home town of Pittsburgh, PA. Pittsburgh is also the adopted home of Boggs, a Fellow in Art and Ethics at Carnegie Mellon University. I had contacted him to ask if he'd be willing to speak about his work at the PAN banquet on Saturday, October 16. Boggs agreed, and we worked out the details over the phone.

Boggs would be given a table at the show, where he could sell some items and be available to meet the public and give autographs. In the week before the show, I tried to no avail to contact him for final confirmation. But just as planned, he and his lady assistant arrived Friday afternoon to man their table. Unfortunately, I had to leave early that day and would not meet them until Saturday.

On Saturday afternoon, I stopped by the table to introduce myself. Although I had seen his photo, I was unsure of what to expect. Would he sport the long hair and cape I had read about? And just how would an internationally recognized artist mix with a bunch of coin collectors? The swirl of questions faded as I approached the table. Looking positively professorial in jeans, black T-shirt, sport jacket and collar-length haircut, Boggs extended his hand in a warm greeting.

I had come prepared for this meeting. Armed with knowledge of his bartering ways, I brought a book I thought he'd enjoy, hoping to trade it for one of his printed bills. But the bibliophile within me fixated on the books upon the table. I'd never seen either one, and simply had to have them both. Quickly we consummated a trade - my copy of Hessler's U.S. Essay, Proof and Experimental Notes for one of each of the two books he'd brought for sale at the show: Shapinsky's Karma, Boggs' Bills, and Other True-Life Tales by Lawrence Weschler (author of the New Yorker articles on Boggs), and J.S.G. Boggs Smart Money (HARD CURRENCY), an exhibition catalog of the Tampa Museum of Art. Making the deal even sweeter, Boggs



inscribed both books to me. What more could a book nut ask for?

Later in the afternoon I stopped back at the table. Surrounded by onlookers, Boggs worked out the details of another trade, this time with local collector Rodger Hershey. An art work in progress! I pointed my Nikon and captured the session in photos. It was a pleasure to watch two seasoned barterers verbally circle each other with wary eyes. They exchanged remarks and quips, and soon another deal was done, to the delight of the crowd.

As I walked up to the table, Boggs asked me about making a donation to PAN. I didn't recall asking him for a donation, although it had been on my mind. I couldn't quite bring myself to make a request since he'd been so generous in offering to speak to us in the first place. Since the subject had come up, I told Boggs about our fund-raising auction, and that "any little thing" would be suitable if he'd care to make a donation.

Boggs picked up one of his printed "Project Pittsburgh" bills. These were done in imitation of the 1886 \$5 Silver Certificates and were used primarily to raise funds for the Brew House, a landmark former brewery building where Boggs and other local artists make their home. The reverse has five blank ovals in place of the silver dollars on the real notes. Boggs pulled out a green felt-tip pen and inscribed the note with the name of PAN and the date. Then he pressed his thumb onto the green inkpad, and in professional manner, gently rolled his thumbprint onto one of the blank circles on the reverse of the note. "He's done this before," I chuckled to myself, imagining a stern London Bobby booking Boggs for counterfeiting.

I left the show early again to pick up my girlfriend for the banquet. As I put on my suitcoat and tie I wondered if I had ever mentioned to Boggs that the banquet was a more

formal affair than the coin show. My fears of a faux pas were dashed when Boggs appeared neatly dressed in black tie and tuxedo. Again I realized, he's done this sort of thing before, having been to gals art events around the globe. A seasoned pro, Boggs and his two lady guests kept a small crowd entertained with their conversation at the bar.



**Boggs signs note. Standing are Jim Pappas and Rodger Hershey (right).**

The banquet was being held at a restaurant across the street from Heinz Hall, home of the Pittsburgh Symphony. The musicians were in town, and the place was filled with concertgoers. Gradually they thinned out and crossed the street, leaving a section of the restaurant for us. The thirty-one weary banquetgoers were eventually seated and calmed with good liquor and food.

After the meal, I introduced Boggs. He told us how he began as a modern artist fascinated by the form of numbers and letters. "I'd draw big twos and fives - I just liked the shapes." Doodling one day in a restaurant, he drew the number one on a corner of a napkin. Then he drew another one in the other corner. And he doodled away while enjoying his coffee and donut. Looking over his shoulder, the waitress said, "That's a pretty good one-dollar bill."

Boggs refused her offer to buy the drawing, but soon felt a little guilty. There he was, a starving artist, turn-

ing away the first person in ages willing to pay for his work. On a whim, he offered to pay his 90-cent bill with the dollar-like napkin... and insisted on receiving 10 cents in change. Boggs had found his calling!

The banquet audience was delighted with his descriptions of later incidents in his career. Stopping all too soon, he answered several questions from the crowd before receiving a good round of applause. Again, my prior anxiety proved to be groundless. Boggs was not only an interesting artist, he was a comfortable and entertaining speaker as well.

If the audience was unaware of Boggs before the talk, they were certainly well informed now. So the auction began. The last item was Boggs' note. Auctioneer Gerald Kochel of Lititz, PA stirred the crowd into a bidding frenzy...\$50, \$75, \$100, and more. When the bidding stopped, \$350 had been raised for PAN. The winning bidder was Mortimer Kadushin of Lancaster, PA. Boggs pulled out his inkpad, and rolled Morty's thumbprint onto the note. The artwork was complete.

Arriving at the show Sunday, I couldn't wait to thank Boggs again for his generosity. I heard someone had asked him what he thought the note would be "worth," but characteristically, he said nothing. All transactions come down to one willing buyer and one willing seller. An item is worth what it's worth, no more and no less. Third-party opinions are not worth a damn.

Boggs had fallen ill, and couldn't make the show on Sunday as planned. He arrived late in the day to pick up his remaining books and other items. Since I had read the Tampa catalog that morning, I just had to ask him about "The Mayor's Underwear." I learned that Boggs had done a benefit exhibit for another headline-grabbing artist in trouble with the law for his controversial portrait

of the late Mayor Harold Washington wearing ladies undergarments.

It was a week later when my office phone rang. Boggs explained that he had greatly enjoyed reading the Hessler book, and had been so inspired that he'd done a new drawing in the style of a U.S Specimen note while he was out of town the week before. Would I like to meet him after work?

Of course, I quickly said yes and we made arrangements to meet at a familiar restaurant near the CMU campus. As fate would have it, the establishment had just gone out of business. But I waited outside and Boggs soon arrived in his gray pickup truck, miraculously finding a parking place right in front. We entered another eatery nearby. Boggs bought our refreshments, and we took our seats outside at the one-and-only sidewalk table.

I noticed that his valise was well worn, and covered with painted numbers and letters. "Your work?", I inquired.

"Yes - these sold for four pounds ninety-five in London. I'd buy them and paint them, giving them to friends as Christmas presents. Often people would stop me in the street, asking where they could buy one."

"When I explained that I painted them myself, sometimes they asked how much I would take for it..."

"How much have you got...?" Boggs explained with a grin.

He thanked me again for the book and asked me about my own work. I outlined the various software engineering projects I had done with my company. It was nice of him to show an interest, but I was far more intrigued by his work.

He pulled a file folder from his valise and opened it to reveal an 8½" by 11" piece of beige drawing paper. Not quite centered on the page was a pencil sketch of a five-dollar fan-



tasy note. I studied it closely, and soon appreciated the great deal of work that must have gone into making it.

The most prominent features of the note were an oval portrait of a gentleman at left, and a large, ornate numeral five on the right. The "Untied Currency Note" was dated Oct. 20, Charleston, S.C., and signed "James Stephen George, ARTIST."

The excellent portrait sketch of a distinguished gray-haired man in early 19th-century attire was labeled "Monet A. Electronica." I immediately recognized Moneta as the Goddess of Money. Boggs pointed out that "Monet" was, of course, a reference to Impressionist artist Claude Monet.

"Electronica" was Boggs' reference to the coming digitalization of money. Coins and currency as we know them today are gradually being replaced by the credit and debit cards. Some day there may be no more currency for Boggs to imitate. Given my software background, I was delighted to see the reference. Boggs carried the theme further by including a signature of Benjamin Franklin, "Discoverer of Electricity." Franklin, a printer of colonial currency, had explored a force of nature that may lead to the replacement of currency two centuries later.

The note was a beautiful piece of work, and I marveled at how the tiny strokes and shading blended together to form a unified whole. Never having had a talent in drawing, I was in awe of what an experienced artist could do in the space of a few hours. Momentarily I experienced a vision of catastrophe, as the gentle fall breeze lifted the edge of the paper. It would be just my luck to have the thing blow away into a puddle of water!

"Would you like to buy it?", Boggs asked.

"Of course," was my reply. My first instinct was to ask, "How much...?", but I knew Boggs didn't work that way. I was about to become a player in a piece of performance art.

Boggs took out a blank sheet of his drawing paper, tore off a small piece and handed it to me. "Write down what you'd like to pay. I'll write down what I think it's worth," he said, tearing off a similar slip of paper for himself.

My eyes began to glaze over, like a confused animal caught on a highway. I changed the subject while a part of my brain tried to figure out what the heck to write on that piece of paper. "So what's it worth?" I thought. "What do I know about art prices?...What's it worth to ME?...What can I AFFORD right now?...What if I'm too high?...What if I'm too low?..."

Our conversation drifted across a number of other topics...

His trips overseas: nominally planned at the rate of one a year, but scheduled to coincide with opportunities as they arose. His next trips will be to South America and Africa.

His new house: Boggs just purchased a house in Florida, between Orlando and Clearwater. "An hour to the beach, but far enough away from the hurricanes..."

His legal bills: \$250,000 and counting. Were it not for the numerous free services he receives free from supporters, he would be in debt for over a million dollars.

But enough small talk. "Have you written down your number?", he asked. I tensed up as we exchanged folded slips of paper. I felt a great sense of relief as we quickly agreed on a compromise price. I hadn't made a TOTAL fool of myself, and was the new owner of an original Boggs piece of art.

"Would you like a serial number on that"?, Boggs asked, almost reflexively; he could just as easily have said, "Want some fries with that?"

Becoming more deeply involved with the creative act, I took another look at the bill and said, "There might be some room for a number here... Can you make the digits small enough to fit?"

"I think so," he replied. Choosing the number was another dilemma. I eyed the customer number printed on the address label of the September, 1993 issue of COINage magazine I'd brought with me (which contained an article about Boggs). But Boggs asked me my birthdate, and fashioned a personalized serial number incorporating my initials as well. With the green felt-tip pen, he carefully added the number.

There was time for more conversation. Boggs mentioned the full-size color photocopy of a \$10,000 bill that he used to carry with him for educational purposes. It had been made for him by a friend, and was now in the hands of the Secret Service. I didn't have the heart to tell him that if I were the law, I'd slap the cuffs on him for that, too. Boggs loves dancing in the law's gray areas, but I thought that stretched things a little too far.

"Nobody would be fooled by a photocopy," he said. "But change machines have been," I countered. "Well, yeah." Boggs went on to discuss the inner workings of bill-changing machines. The machines scan a certain portion of the bill, and compare the bits to a bit pattern stored in the machine. Using a complicated formula that allows for minor distortions due to positioning, age, etc., the machine pronounces the note good or bad.

Afterwards it occurred to me that the world is coming circle. In days of old, merchants detected counterfeit notes by comparing portions of them to portions of their designs printed from actual plates (Heath Counterfeit Detectors, for example).

Today, machines perform the same tasks by comparing notes to electronically-rendered portions of actual notes. And soon the machines will be comparing one electronic pattern with another, with no real note involved at all: **Moneta Electronica!**

Before ending our meeting, I just had to tell Boggs about the parallels I saw between his work and the antics of Emperor Norton. Boggs was already aware of Joshua Norton (c 1818-1880), the famous but not-quite-sane resident of San Francisco who declared himself "Emperor of the United States of America" in 1859. Norton's actions were recounted in newspapers of the time. Norton lived off free dinner buffets and paid his rooming house rent with proceeds from the sale of 50-cent "bonds" to tourists. Norton's "government" issued the printed bonds like any other sovereign nation. Norton would ceremonially sign each bond and impress upon it his official "seal," a coin pressed first in ink, then on the bond. I saw Norton's ghost as I watched Boggs press his thumbprint on his notes a week earlier.

I had been so caught up in our conversation that I hadn't paid Boggs for his drawing! Before parting company, I wrote him a check -- one signed piece of paper in exchange for another. "Don't cash it until Monday, though..." Payday was still a week away.

Before I left, Boggs confided that with all his legal tangles he'd been finding it more difficult to continue his work. Many drawings were started, but few completely finished. Meeting some enthusiastic collectors was a pleasant change from dealing with lawyers and lawmen. "Moneta Electronica" was the first note he'd completed in some time. He planned to attend more coin conventions in the future, starting with the next F.U.N. show in Florida.

As I drove away, the realization of what had happened finally hit me.



I'd just been Boggsed! Willingly, of course, but Boggsed nevertheless. Like the victim of a con artist, I eagerly played along. Since learning of Boggs' work the collector in me always wondered what it would be like to own a Boggs original. Now I know -- and there's a lot to think about.

How hard is it for an artist to part with his work? Why didn't I offer more money? Why didn't I offer less? Is it worth what I paid? More? Less? I never owned an original piece of artwork in my life - why did I start now?

Why, indeed? "Why not?" is the only answer I've come up with. I am very glad to own the work, and am glad to have made the artist's acquaintance. It won't just be a piece of paper on my wall, it will be a reminder of a pleasant encounter, and a trigger for more thoughts and questions on the nature of art, money, history and people. That's the real nature of Boggs' work: to make people think a little bit. Practice makes perfect: He's done this many times before, and he does it very, very well.

.....

#### REFERENCES:

Drury, William, Norton the First, Emperor of the United States, Dodd, Mead & Company, New York, NY 1986.

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#### COIN SHOW CALENDAR

(Also see next page for listing of Coin Shows in Central PA.)

**Mar. 20 - Lionville, PA.** West Chester Coin Club 31st Annual Show, Holiday Inn, Rte. 100, S. of PA. Trnpike Exit 23.

**Apr. 9, 10 - Lancaster, PA.** Central PA. Numis. Assn. Annual Show, Farm & Home Center, Arcadia Rd. at Rte. 72 and Rte. 30.

**Apr. 17 - Freeeland, PA.** Anthracite Coin Club 33rd Coin & Collectible Show, St. Michaels Rec. Ctr., 300 Fern Street.

**May 14, 15 - Irwin, PA.** West Penn Coin Club Spring Show, Knights Court, 7990 Rte. 30 at PA. Trnpike Exit 7.

**May 21, 22 - Chambersburg, PA.** Friendly Coin Club 34th Annual Show, Holiday Inn, I-81 Exit 5.

#### BIG RESULTS AT F.U.N.

Three Lancaster area members of PAN struck it big with exhibits at the January F.U.N. Show in Orlando, FL. As you may know, this show is generally even bigger than the Annual A.N.A. Convention!

John Eshbach displayed Olympic participation medals, and he won a Third-Place Award.

Jerry Kochel exhibited Half Cents and earned a Second-Place Award in U.S. Coins.

Bill Miller showed Morgan Silver Dollars in the Error Category, and won a First-Place Award. Later, he was pleasantly surprised to find out this exhibit also won Best-in-Show.

Richard E. Cross  
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## CENTRAL PA. SHOW SCHEDULE -- Courtesy C.P.N.A. (See SHOW Ad on page 22.)

(Meeting dates are also shown below.)

**FEBRUARY 19 (10-6) - 20 (10-4)**  
CENTRE COIN CLUB  
Boalsburg Fire Co., off RT 322 Bus,  
Boalsburg, PA.  
\*2nd Wed., 7:30 PM. 101 Fenke Lab. Penn State.

**FEBRUARY 26 (10-5) - 27 (10-5)**  
DANIEL BOONE COIN CLUB  
Lincoln Park Fire Co. Newkirk Ave &  
Fritztown Rd., Reading, PA.  
\*1st & 3rd. Tu., 8 PM. Lincoln Park Fire Co.

**MARCH 12 (10-4) - 13 (10-4)**  
YORK COIN CLUB  
Springetts Fire Hall.  
3031 E. Market St., York, PA  
\*2nd Tu., 7 PM. Denny's Restaurant  
Roosevelt Rd & Rt 30, York, PA.

**MARCH 19 - 20**  
SCRANTON COIN CLUB  
Ramada Inn, off I-81 & PA Turnpike,  
Clarks Summit, PA.  
\*3rd Wed., 7:30 PM. Meadow & River Sts.,  
3rd Nat'l Bank Annex, Scranton, PA.

(10-4) Time coin show open to public.

**MARCH 20 (10-5)**  
WEST CHESTER COIN CLUB  
Holiday Inn, Rt. 100,  
Lionsville, PA

\*3rd Mon., 7:30 PM. Commonwealth Bank  
High & Market Sts., West Chester, PA

**APRIL 9 (9-5) - 10 (11-4)**  
CENTRAL PA. NUMIS. ASSOC.  
Farm & Home Center, Arcadia Rd. &  
RT 72 & Rt 30. Lancaster, PA.  
\*Quarterly meetings as announced.

**APRIL 17**  
ANTHRACITE COIN CLUB  
St. Michaels Rec. Ctr.  
300 Fern St., Freeland, PA

**APRIL 30 (10-5) - MAY 1 (11-4)**  
HERSHEY COIN CLUB, INC.  
PA National Guard Armory, 1720 East  
Caracas Ave., Hershey, PA  
\*3rd Mon., 7:30 PM Am. Legion Post  
National Guard Armory, Hershey, PA.

\* Indicates club meeting time and place.

**MAY 21 (10-6) - 22 (11-4)**  
FRIENDLY COIN CLUB  
Holiday Inn, Exit 5, I-81  
Chambersburg, PA

\*1st Th., 8 PM. Rec. Center, South  
3rd. St., Chambersburg, PA

**JUNE 25 (10-5)**  
RED ROSE COIN CLUB  
Farm & Home Center, Arcadia Rd., &  
RT 72 & RT 30., Lancaster, PA  
\*1st Mon. & 3rd Th., 7:30 PM.  
Farm & Home Center, Lancaster, PA

**JULY 27 - 31**  
AMERICAN NUMISMATIC ASSOC. CONVENTION  
Cobo Hall, Detroit, MI

**AUGUST 7 (10-4:30)**  
WILLIAMSPORT AREA NUMIS. SOCIETY  
Zafer Grotto Rafaz Club, 381 E.  
Second St., S. Williamsport, PA  
\*4th Th., 7:00 PM. St. Lukes Lutheran Church  
1400 Market St., Williamsport, PA

\* Indicates club meeting time and place.

**AUGUST 6**  
LEBANON VALLEY COIN CLUB  
Lebanon Valley Plaza, RT 72,  
Lebanon, PA.

\*4th Th., 7:30 PM. Lebanon Public  
Library, Lebanon, PA

**SEPTEMBER 10 (10-5) -**  
HARRISBURG COIN CLUB  
Harrisburg River Rescue Hdqrs.,  
1119 S. Cameron St., Harrisburg  
\*2nd Th., 7:30 PM. The Fieldhouse  
801 S. Front St., Steelton, PA

**SEPTEMBER 24 (10-5) - 25 (10-5)**  
RED ROSE COIN CLUB  
Farm & Home Center, Arcadia Rd., & RT  
72 & Rt 30, Lancaster, PA.  
\*1st Mon. & 3rd Th., 7:30 PM.  
Farm & Home Center, Lancaster, PA.

**OCTOBER 7 - 9**  
MIDDLE ATLANTIC NUMIS. ASSOC.  
Holiday Inn, off I-95  
Columbia, MD.

**OCTOBER 14 - 16**  
PA ASSOC. OF NUMISMATISTS  
Pittsburgh Expo. Center, Monroeville,  
Penna. The State Association.

**OCTOBER 29 - 30**  
WILKES-BARRE COIN CLUB  
Bishop Hoban High School,  
1595 Pennsylvania Ave.,  
Wilkes-Barre, PA  
\*2nd Wed., 7:30 PM. Nedaffs Restaurant,  
Hazel St., Wilkes-Barre, PA.

**NOVEMBER 5 (9 - 6)**  
HANOVER NUMISMATIC SOCIETY  
Elks Lodge, 47 N. Forney Ave., Hanover,  
Pennsylvania.  
\*1st Tu., 7:30 PM. Hanover Mall,  
Hanover, Pennsylvania.

**NOVEMBER 26 (10-5) - 27 (11-4)**  
WHITE ROSE COIN CLUB  
Springetts Fire Co., 3031 E. Market St.,  
York, Pennsylvania.  
\*1st Wed., 7:00 PM. Denny's  
Mt. Rose & Haines Rd., York, PA.

**CONRAD WEISER COIN CLUB**  
\*2nd Wed., 7:30PM. Marion county  
Township Building, Stouchsburg, PA

**CURRENCY CLUB OF AMERICA**  
\*3rd Th., 7:30 PM. Commonwealth Fed.  
Savings Bank, High & Market sts.,  
West Chester, PA.

**ROXBOROUGH COIN CLUB**  
\*1st Wed., 7:30 PM. Roxborough-Man-  
avunk Federal S&L Assoc., Ridge &  
Lyceum Ave., Philadelphia, PA

**SELINGSGROVE COIN CLUB**  
\*2nd Mon., 7:30 PM. Selingsgrove  
Municipal Building (basement)  
Selingsgrove, PA

**SHIPPENSBURG COIN CLUB**  
\*2nd Mon., 7:30 PM. Adams Electric Bldg.  
Shippensburg, PA.

**Steelton COIN CLUB**  
\*1st. Wed., 7:30 PM. Steelton Municipal  
Building, Steelton, PA.

**WEST SHORE COIN CLUB**  
\*Quarterly Meetings. 7:30 PM. Carlisle  
Presbytery Office, 24 n. 12nd St.,  
Camp Hill, PA



## A STUDY OF HALF CENT HAPPENINGS

by Gerald L. Kochel

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Someone (I'll never forget WHAT'S HIS NAME) once said, "If you can create a numismatic exhibit about a particular subject, you can also write about it." I'm completely convinced that all numismatic editors believe this. While not of literary fame, I will attempt to enter their arena for a brief visit. So, here goes!

Alexander Hamilton, as early as January 28, 1791, recommended to Congress a national coinage to include the half cent denomination. It took over a year of "red tape" (sounds like today's Congress), but on April 2, 1792, Hamilton's recommendations became law.

Although the half cent never attained a significant degree of popularity, it was a lawfully authorized coin for the first 65 years of our coinage history. The public, however, all too frequently refused to accept them, which they could do because the half cent was not legal tender. Ridiculously, they were not given full legal tender status until the coinage act of July 23, 1965, which stated, "All coins and currencies of the United States, regardless of when coined or issued, shall be legal tender for all debts." (PL 89-81, Sect. 392) This was 108 years after they were last struck in 1857.

Half cent mintages were generally quite low, and during two different lengthy periods none were struck at all. This accounts for their popularity being held down - because of the difficulty in completing date sets.

However, many varieties or oddities exist, and that's what this article is about.

Half cents are unusually rich in specimens which display very unusual marks and details. They include mint errors, mishaps, freaks, or whatever else one cares to call them. The strange things that "happened" during the early era of the Mint can be attributed to: shortages of copper planchets and dies; inexperienced die sinkers or engravers; injuries to the dies during striking; or just plain Mint economy.

The purpose of this article is to point out the very interesting varieties, with an in-depth study of the how and why of it all. The study includes 16 examples of the oddities -- although several more are known. Let's say, "These 16 are my favorites." (All right, I'll level with you -- these are the only ones in my collection.)

These "happenings" can further be defined or categorized as: overdates; wrong size letters or numbers; misplaced letters; and misplaced device punches. Additionally, we find incomplete dies, events which occurred during die preparation, die striking mishaps, misplaced digits, and corrected positional blunders.

### OVERDATES

First, we will cover overdates, of which I have two examples, beginning with the 1802, 2 over 0. This draped bust design was by Robert Scot, who was a much better bank note engraver than a die sinker or maker of device punches. This probably accounts for the fact that he copied the design from Gilbert Stuart, the famous portrait painter of the era.



1802/0 Overdate



This 1802/0, by itself, could be discussed at great length. Briefly, here is what happened: A small 2 was punched over a larger final 0. This 2 is from the same punch used on the 1802 dimes and quarter eagles. This was Mint economy, however, not error. But error collectors like to include it as such. The die was made for 1800 coinage, but never used. It was taken from the shelf, hardened, and then overdated for 1802. My example has the Type II or CENT TYPE REVERSE. The Type I or REVERSE OF 1800 is exceedingly rare, with only 16 or 18 known.

With only the one obverse die, all 1802s are very scarce. Walter Breen in his "Encyclopedia of United States Half Cents" lists a mintage of just 14,366. "A Guide Book of United States Coins" (the Red Book) states that 20,266 were made. Breen believes

the last 5,900 listed in the coin-er's log, and made from misstruck cent planchets, were dated 1803. Actually, all 1802s were made from "spoiled cents" since the Mint had run out of half cent planchets.



1809, 0 over 0, overdate



The second overdate half cent is the 1809, 0 over 0. The Red Book continues to describe this mishap as -- Circle inside 0. It is actually a large 0 over a smaller 0. The smaller ) was possibly from the punch used for the half eagle. One curious fact to note is the die line from the left edge of Liberty's neck to the upper ribbon. This was caused by a flaw in the master hub prepared by John Reich. Perhaps Robert Scot (who Reich hoped to replace as head engraver) had a hand in the flaw. Just one more episode in the mysterious early days of the United States Mint.



### WRONG SIZE LETTERS OR NUMBERS

Under this category of oddities I list four different examples. First, the 1795 Liberty Cap, letter I in date. The letter I in Liberty was used for the numeral 1 in the date.



#### 1795, Letter "I" in date

Also, the 5 is much too small, and looks like that used on some of the half dimes of that year. Additionally, the 9 is larger than would really seem proportionate, almost suitable for the large cent. The 1795 Liberty Cap was designed by John Smith Gardner, assistant engraver to Robert Scot.



#### 1807, extra large 7

The second example in this category is the 1807, extra large 7. The 7 is much larger than the 180, apparently from the punch used for the one cent piece of this year. The 7 reaches almost from the border to the drapery, and is double-punched. The R in Liberty is broken, its right foot partly restored by hand.

Also, the T in Liberty lacks a left foot.



#### 1808, last date made from zeros

The third specimen is the 1808 Draped Bust, last 8 made from zeros. The second or last 8 is made from zeros in the denominator, 1/200. The 180 was from a logo punch used in prior years. Was the numeral 8 punch misplaced or broken? Was this Mint economy or a die sinkers error? The answers are locked in the vaults of the early Mint's darkest days. At times referred to as the Tall 8, this coin is an oddity collector's delight.



#### 1849, very large date

The fourth instance in this classification is the 1849 Coronet half cent with a very large date. The date is much too large for the available space. The numerals are crowded between the bust and the border, and the tops of the 84 are imbedded in the curls. The oversize date is from the punch used for the half

eagles. Again, the numerals almost appear suitable for the large cent. Chief Mint Engraver Christian Gobrecht, of Hanover, PA, designed the Coronet type half cent.

### **MISPLACED LETTERS**



**1832, Accessory "E"**

The 1832 Accessory "E" on reverse. The "E" was first punched within the pair of leaves directly below the E in STATES. The base of this extra "E" shows in the field protruding from the lower edge of the leaf, above space between HA. This same reverse was first used with the rare 1831 (original) half cent. Perhaps the most famous Accessory "E" is the 1837 cent with the "E" in wreath opposite E of AMERICA. Both were discovered by Jules Reiver of Wilmington, DE., a John Reich Society die variety buff. Reich, of course, by 1832 had long since left the Mint. He began employment at the Mint in 1807 at a salary of \$600 per year. In 1817, still at \$600, he resigned. This situation later proved to be one of the Mint's worst blunders.

### **MISPLACED DEVICE PUNCHES**

1800 -- Off Center Reverse. The wreath and fraction bar, made from a device punch, was placed too far to the left and too low. Always seen with die chips under ITE in the left wreath and tops of CE. The chips no doubt occurred during hardening

of the dies. This die was made for use in 1795 or 1796, but used for



**1800, off-center reverse**

a later emergency in 1800. Another popular example of a misplaced device punch is -- the Low Head variety of 1797 where the head was placed too low, causing the date to be crowded between the bust and the border. This is a Rarity 5, and I don't have any.

### **INCOMPLETE DIES**



**1804, stemless wreath**

1804 -- Stemless Wreath. A major die sinker's blunder, this same reverse was also used in 1805 and 1806. The Mint employee simply forgot to punch in the stem ends. The device punch for these early half cent reverses included only the wreath and fraction bar. The letters, berries and wreath stems had to be done by hand. There was no Quality control, to speak of, during the early Mint era.



Another example of incomplete dies would be the 1795 No Pole variety, which occurred because of severe die polish.

#### EVENTS WHICH OCCURRED DURING DIE PREPARATION



##### 1795, punctuated date

I have two examples, the first being the 1795, punctuated date. Various minute die chips (which probably happened during hardening of the die) are noticeable at I, RT, and another longer and very obvious, extends from the border to space between the bases of 1 and 7, looking like an elongated comma -- hence the "Punctuated Date." The piece in my collection was purchased at a New Jersey coin show. It was in an NGC holder and graded "fine." I couldn't wait to get home and use the familiar "hammer trick" and free it from captivity.



##### 1828, 12 stars on obverse

The second specimen is the famous 1828, 12 stars on obverse. This variety has been known for well over a century with type collectors, and prized for the obvious blunder. The die sinker simply lost count and forgot to punch in the 13th star. Was this blatant error a product of the very careful engraver, William Kneass, or was it an unknown apprentice engraver? Whichever the case, it is a desirable coin in high grade.

#### DIE STRIKING MISHAPS



##### 1804, spiked chin

Two events; first the 1804 Spiked Chin. This is a die injury, not a die break. Apparently, the obverse die struck a planchet atop which, by accident, a small bolt had dropped. The "spiked chin" and "protruding tongue" are marks from the bolt head and those parallel curved grooves in the right field came from the bolt's screw threads. The Mint's supply of dies must have been almost exhausted, as they continued to use the damaged die, and it outlasted three more reverses.

The second event or "happening" is the 1811, four-star-break. This is the late die state of the famous rim break of this popular variety. The two-star break pictured in Breen's Encyclopedia of United States Half Cents is much more rare. As the die cracked, the press continued to run, and almost immediately caused further injury, and the four-star break. Another inter-

esting oddity concerning this coin is that all four digits in the date lean far to the left...thought to be from a left-handed apprentice or a drunken die sinker. The latter is not absurd, as each Mint employee was issued a quota of run with their daily rations. This practice continued until 1825, when Samuel Moore became Director of the Mint.



**1811, four-star break**

He enforced a new set of rules. Rule number one: no more alcohol. But, in addition to the 1811 half cent, take a good look at the date on the 1811 cent, dime, half dollar, and half eagle. You be the judge!

#### MISPLACED DIGITS



**1797, 1 over 1**

Two examples in my collection, first the 1797/1 or 1 over 1. In this variety, the entire date was entered much too high, then removed, except for the 1, causing a popular "over-date" -- which should actually be called -- a misplaced digit. This "1 over 1" has been mistaken for a die break. However, under a strong glass it shows a proper serif at left top, and traces of a right base; it is from the same punch as the real 1. This is a real neat coin which error buffs are in love with.



**1851, misplaced 1**

The second example -- 1851, misplaced 1. The base and part of the upright of a third 1 is visible to the right of the date. Two obverse dies were prepared for this year, but the second one apparently was never used, as all 1851s show part of the third 1. Note that the date is small and distant from the bust. This is the same date logotype as was used for the quarter eagle of that year. Not being too old to learn, I had not known of this oddity until I did research for the exhibit and this article.

#### CORRECTED POSITIONAL BLUNDERS

The 1809 over inverted 9, more commonly called the 1809/6. There are traces of another digit between the knob and loop of 9. Generally it's



thought to be from a 9 first punched inverted (rotated 180 degrees), then mostly effaced and repunched correctly. Additional examples of single digit blunders include -- 1806/inverted 6 half dollar and 1846/lazy or horizontal 6.



1809, 9 over inverted 9

That was number sixteen and the last of the "happenings." I wish I had more, but to sum the whole thing up -- in my educational slide program, "Inside Man, Outside Man, Pots and Pans Man," I describe the weird mint "happenings" of the entire U.S. series. In this article, which came to life from the 1992 slide program and exhibit, I have zeroed in (no pun intended) on U. S. half cents.

I would like to thank all of the copper counselors and the variety vigilantes who got me excited about half cents. And...I just remembered WHAT'S HIS-NAME...It's a HER! It was Laurese Katen, Editor of the MANA Journal. Thanks, Laurese, and I hope you enjoy my article as I now exit the literary arena.

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## TIPS ON RUNNING A SUCCESSFUL COIN SHOW

by Bill Miller

Times are changing, and successful clubs are keeping pace with change. For many clubs, the success of their annual show can either make or break them. Too many shows are unprofitable or cancelled due to poor planning. New ideas and methods are needed to survive the 1990s. The economy has changed, today's collector is better informed, investors have fled and the needs and expenses of dealers must be considered. You cannot have much of a show without them!

Can you cut expenses in half and yet make almost twice the profit? The answer is YES...and I'll show how it was done, with hard facts and figures.

### Trimming Expenses

The two biggest expenses of any show are the hall and security. The cost of renting a suitable hall have skyrocketed, forcing some shows to cancel or else raise fees beyond a reasonable level. The cost for reputable security increases in relation to the required man-hours. The biggest saving on expenses was switching from a traditional 2-day show to a one-day show.

The 2-day hall rate (in this area) was \$913, while a one-day show rate with Friday night set-up was \$545 -- a saving of \$368. Greater savings were realized from the reduction of security man-hours. The two-day cost for two men with combined hours of 68 at \$12 per hour came to \$816. The expanded hours of a one-day show totalled 24 hours (2 X 12) added up to \$288 -- a saving of \$528! The total savings on just these two items by holding a one-day show: \$896!

There are ways to save on a 2-day show, also. Let's discuss the typical requirements for a successful coin show.

### The Hall

A good hall consists of sufficient room according to the number of tables needed, in an easily accessible location, at a reasonable cost. The reservation of dates and confirmation of costs need to be made well in advance.

Planning a year ahead is recommended as it allows plenty of time for any desired changes. Don't be afraid to shop around and compare prices and locations. Prices vary widely, and some good deals can be obtained by stressing additional financial benefits besides just the hall rent. Examples at a hotel might include room rentals, meals, or having a banquet there -- all incentives for gaining a lower package price.

### Security

A solid, professional security force is a must in today's society. You shouldn't try to save money by hiring an inferior replacement for true professionals. I recently attended a show that featured just one armed guard with a walkie-talkie -- and he really couldn't transmit because the show was in a noisy shopping mall. Needless to say, there was some trouble -- and unhappy dealers -- due to the lack of impressive and alert security guards.

There are many excellent security companies available, and they will often lower their bid to get the job. Security had cost us \$12 per man-hour but a competitor was willing to do the job for \$11. When I brought this up to the original firm, they agreed to the \$11-per-hour rate -- and a saving of \$68 for truly competent service.

### Setting the Date

The date of your show is very important. Conflicting dates with other

local shows -- or large conventions -- can be disastrous. A good date must be researched well in advance to eliminate conflicts, consider timing, and keep an eye on expected weather conditions. If possible, plan a snow date in case of unexpected winter woes.

### **Advertising**

Proper advertising is crucial, and need not be expensive to be effective. Shows are listed FREE in Numismatic News or for a \$20 fee in Coin World. This is the best way to reach collectors and dealers alike. Excellent listings can be achieved for just the cost of a stamp. Make up a press release and mail it to local television and radio stations. Newspapers and magazines often feature current event sections. It's amazing how much free publicity can be obtained.

In this area, we make up fliers and pass them out for members to post, or place a stack on the information tables at shows prior to ours. Coin show signs - to direct traffic to your location - are also important. Few things can be as aggravating as having poor directions to a show.

### **Contracts**

The timing on contracts is important. Sending contracts out too early invites dealers to simply put them aside...while too late means you run into other commitments or plans. Three months ahead seems to be just about right for us. Passing out contracts by hand at local shows will enable you to meet dealers personally...and save on postage. We typed up our contracts and one of our members with access to a copy machine printed them - saving \$32.

### **Bourse Chairman**

A very important part of any successful show is a truly motivated bourse chairman. The duties include getting contracts out and assigning tables. Set up a few extra tables for those last-minute dealers. Have

a telephone number listed in advertisements for contacting the bourse chairman -- which will pay off in additional table sales. Dealers generally like to have the same table as they had in your previous show - so a floor plan from your last show should be at your fingertips.

### **Welcoming Committee**

A table set up at the show entrance is a must. Here, your guests can register and get door prize tickets. This is a prime location to recruit new club members, so have applications handy. Our club's "welcoming table" adjoins the area where raffle tickets are sold and the prizes displayed. We also offer our newest club medals and souvenir cards for sale at this location. And a donation jar netted the club \$172 this year. (Many are happy to give a donation, as the show itself is free to the public.) Also, early bird entrance fees can be collected here -- another way to gain profits.

### **Exhibits**

Educational exhibits are a big part of successful shows. The exhibit chairman needs to know how many and what classes of exhibit to expect. Thus, an exhibit application form is a desirable part of pre-show planning. The exhibit area should be well lit and off to one side -- but clearly marked. Have judging sheets as well as the judges all picked well in advance. The A.N.A. has an excellent judges' training program. The prizes and ribbons also need to be ready. Incidentally, we offer a ticket to our annual club banquet as an alternative exhibit award -- if that's preferred by the exhibitor.

### **Raffles**

A good raffle is a terrific fund raiser. Having nice prizes helps the raffle ticket sales. The prizes need not be expensive, but should be carefully selected and eye appealing. To boost sales, tickets can be enclosed with your club's newsletter,



or tickets can be taken around and offered at dealer tables near the time of the prize drawing. A dealer can sponsor the printing of raffle tickets (so it costs you nothing) in exchange for advertising his name or business on the back of each ticket. The profits from two of our raffles totalled over \$650. Another money-making idea is to offer a 50-50 drawing.

### Show Ribbons

Shop around and plan ahead. Ribbons are a necessary form of identification -- for dealers as well as members of your show committee. Our club recently initiated a spring coin show and instead of ordering new, dated ribbons we used ribbons without dates -- so that by collecting and re-using them we have saved about \$100 so far.

### Food

It's a good idea to have food available at the show location so that dealers and collector visitors do not have to leave for lunch. Many times, however, the food is not memorable. We thought we were stuck with a catering firm whose motto was "Who Cares?" But we replaced them with a church group that served excellent food at reasonable prices -- and the profits went to a good cause. We found they could not work on Sundays...so a few ladies from our club took over...and netted another \$75 for our treasury.

As a courtesy to the dealers, at the beginning of the show we gave a ticket for a free coffee and donut to each dealer. That cost the club just \$1 per ticket. At our one-day spring show, 68 tickets were used. At our two-day fall show, we made our own coffee and ordered donuts for \$30 -- saving about \$100 for the club. That was a little more work, of course, but well worth the effort.

### Souvenirs

We like to give out mementos of our shows and for this purpose we usually ordered wooden dollars. We found that wooden nickels were almost equally appreciated by show-goers and were cost effective. The wood dollars cost us \$91, while the wood nickels were only \$21 for 500 of them -- a saving of \$70.

### Auction

Another good fund-raiser can be an auction of donated items during the time of the show. Many clubs are adding such auctions to their shows to help make ends meet. Members of your club -- and often dealers, as well -- are usually happy to donate a couple of nice numismatic items to help aid the club's finances.

### Admission Fees

Fees to attend the show are generally found at baseball card and gun shows, and do not seem to diminish attendance. Of course, such shows are rarely club-sponsored. Most of the numismatic shows we've attended offer FREE ADMISSION -- and I believe that entrance fees should not be considered unless they appear to be financially vital.

### Dealers Save, Too

Referring back to the savings that can be gained from a one-day show, I should have noted that the dealers also benefitted. The table fee was reduced from \$85 down to \$50. That means that they not only saved \$35 per table but they also avoided the additional expenses of lodging and more meals required by an overnight stay. Let's compare the "bottom line" and you can decide for yourself which is best for you.

#### ONE-DAY SHOW

(\$50 per table)

Income - \$3300.

Expenses - \$1100.

Profit - \$2200.

#### TWO-DAY SHOW

(\$85 per table)

Income - \$3800

Expenses - \$2500.

Profit - \$1300.

There are many things involved in conducting a successful show -- and many people (dealers and collectors alike) can become unhappy -- perhaps avoiding your next show -- if you miss important elements. Thus, I have always felt the need for a show chairman's "check-list." This enables you to keep all information and phone numbers in one place... and financial figures from year-to-year can be recorded and then compared at a glance.

### Show Chairman's "Check-List"

I have made up such a Show Chairman's "Check-List" which has proven very useful to me.

If you'd like to have a copy of my "Check-List," send me a long (business-size) envelope, stamped and addressed to you.

My address:

Bill Miller

P.O. Box 51

Manheim, PA 17545

Any additional comments or ideas are welcome.

\* \* \* \* \*

### NUMISMATIC WORD MATH

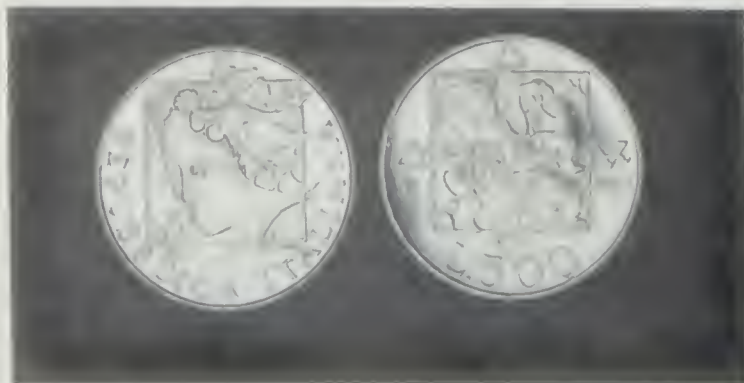
by Jim Hebel

How to solve: Start with the first word. Add to it the letters of the second word. Then add or subtract letters of the following words, as instructed. Total the remaining letters and unscramble them to find a word associated with numismatics.

YOUNG + SPHERE - SPONGE + CEDAR

+ CENTS - SET - HEAD =

— — — — —



### ITALY WINS '92 "COIN OF THE YEAR"

There seems to be something truly special about the designing of coins in Italy. Its Flora and Fauna silver 500 lire has been named "Coin of the Year" for pieces dated 1992.

That makes two awards in a row for Italian coins.

An international panel of judges had a field of seven designs to choose from in making their selection during a second round of balloting that concluded in January, 1994.

In the first round of voting, during last fall, the 500 lire was named the winner of "Most Artistic Coin" honors by the judges. The winners in seven other "COTY" categories then vied with the Italian issue for the overall title.

A U.S. \$5 gold piece honoring Christopher Columbus and the discovery of America was tops in gold coins. Another U.S. coin, a silver dollar marking the 200th anniversary of the White House, was named most popular.

Best silver coin: Spain's silver Olympic 2,000 pesetas.

Best Crown was the Austrian 100 schilling, for Kaiser Karl V.

A copper-nickel 1-rouble coin celebrating the rebirth of Russian sovereignty was the winner of the "Most Historically Significant" coin.

Krause Publication's **World Coin News** sponsors the competition.



# FEBRUARY: FREEZING DAYS - HOT COIN SPECIALS

## SELECT BU FRANKLIN HALF SPECIAL

All coins brilliant; nice strikes.  
Stock up now on these key dates at super prices!

1949-P.....	\$30.00	1951-P.....	\$12.00
1949-D.....	\$32.00	1951-D.....	\$25.00
1950-P.....	\$24.00	1951-S.....	\$21.00
1950-D.....	\$21.00		

## KEY-DATE PHILLY DIMES!

MS-63 Brilliant 1948-P.....	\$3.00
MS-63 Brilliant 1949-P.....	\$9.00

OR the pair for **\$11.00**

## CHOICE BU YEAR SETS

One each cent, nickel, dime, quarter, & half grading MS-63 for that particular year. Mixed mintmarks. Housed in custom capital Plastic 5-coin holder. Perfect for birthdays, anniversaries, etc.!

1934.....	\$102.00	1949.....	\$52.50
1935.....	\$88.00	1950.....	\$32.00
1936.....	\$87.50	1951.....	\$24.00
1937.....	\$84.00	1952.....	\$16.00
1938 w/ Buffalo.....	\$134.00	1953.....	\$14.50
1938 w/ Jefferson.....	\$123.50	1954.....	\$12.50
1939.....	\$64.00	1955.....	\$14.00
1940.....	\$54.50	1956.....	\$11.00
1941.....	\$40.50	1957.....	\$12.00
1942.....	\$42.50	1958.....	\$11.00
1942 w/ Ty. 2 1/2.....	\$44.50	1959.....	\$12.00
1943.....	\$41.00	1960.....	\$11.00
1944.....	\$41.50	1961.....	\$11.00
1945.....	\$42.00	1962.....	\$10.00
1946.....	\$35.50	1963.....	\$9.00
1947.....	\$46.00	1964.....	\$8.50
1948.....	\$25.50		

## MS-63 "Your Choice" WALKING LIBERTY HALF SPECIAL

All coins brilliant, nicely struck for the date and mintmark. And the price can't be beat!

3 coins for **\$115.00**

Pick from the following dates:

1934-P	1939-D	1940-S	1942-S	1947-P	1947-D
--------	--------	--------	--------	--------	--------

3 coins for **\$88.00** - 5 coins for **\$132.50**

Pick from the following dates:

1935-P	1936-P	1937-P	1939-P	1940-P	1941-P
1941-D	1942-P	1943-P	1943-S	1944-P	1944-D
1944-S	1945-P	1945-D	1945-S	1946-P	1946-D
1946-S					

Please list second choices in case of temporary inventory shortage.

## MS-60 "Your Choice"

### 2 1/2 INDIAN SPECIAL

Creamy choice c/cy-appeal little gold coins.  
No annoying copper spotting. Choice strikes.

1 coin **\$195.00**

3 coins for **\$555.00**

Pick from the following dates:

1908	1909	1910	1911	1912	1914-D
1915	1925-D	1926	1927	1928	1929

Please list second choices for quantity discount.

## 1946-1964 PDS CHOICE/GEM BU SET ROOSEVELT DIMES

in custom Dansco album

All coins blazing white; lustrous and

original 48-coin set ..... **\$90.00**

OR 2 sets for ..... **\$170.00**

## 1941-1964 PDS CHOICE/GEM BU SET WASHINGTON QUARTERS

In custom Dansco album

All coins hand-picked for luster, strike and minimum of bagmarks 61-coin set **\$305.00**  
OR 2 sets for ..... **\$585.00**



## UNCIRCULATED

### MERCURY SILVER DIMES

Grading MS-60 to MS-63+

Mostly P-mint - with a splattering of dates in the 1930's; roll quantities will contain a few mintmarked pieces. SURE TO PLEASE!

1 coin.....	\$5.00	10 coins.....	\$45.00
5 coins.....	\$23.75	25 coins.....	\$99.00

Roll-50 coins ..... **\$175.00**

RECEIVE A FREE 1943-P WARTIME 5¢ UNCIRCULATED w/each \$50.00 purchase from this SPECIAL. Please request.

## CHOICE ALMOST UNCIRCULATED WALKING LIBERTY HALVES

Some of these dates are pretty common to find; some, though, inexpensive, are quite tough. We try to keep a decent stock of all dates and mintmarks, but we tend to run out fairly often on the "good" dates. All coins are brilliant with typical strikes.


1941-P.....	\$10.00	1943-D.....	\$21.00	1945-S.....	\$15.00
1941-D.....	\$18.00	1943-S.....	\$20.00	1946-P.....	\$13.00
1941-S.....	\$35.00	1944-P.....	\$10.00	1946-D.....	\$16.00
1942-P.....	\$10.00	1944-D.....	\$17.00	1946-S.....	\$17.00
1942-D.....	\$18.00	1944-S.....	\$21.00	1947-P.....	\$18.00
1942-S.....	\$19.00	1945-P.....	\$11.00	1947-D.....	\$20.00
1943-P.....	\$10.00	1945-D.....	\$15.00		

**SUPER SPECIAL!!!** Order 3 or more coins and take 10% off prices listed above!!

## TERMS OF SALE:

1. Payment terms: U.S. Post Office and American Express money orders shipped immediately ALL OTHER CHECKS MUST CLEAR THREE WEEKS.
2. We accept MasterCard and VISA. We need the issuing bank, bank's city and state, card number, expiration date. No credit cards on \$20 gold pieces.
3. PA residents add 6% sales tax.
4. Postage and handling fees \$5.00 if order is less than \$100, \$5.00 if order is over \$100, orders over \$500 shipped Post Paid. P&H non-refundable.
5. Guarantee: All items guaranteed genuine. All returns must be by mail. All returns must be postmarked within fifteen (15) days of receipt. All returns of PCGS, NGC, ANACS certified coins must be postmarked within five (5) days of receipt. Any attempted alterations or exemptions of above policy are null and void. Most items can be returned for any reason including grading. No return on bullion-related items. Modern mint items (such as SOL, OLY, Proof sets, etc.) are EXCHANGE ONLY. Grading 15 years experience. No warranty expressed or implied is made with respect to descriptions which can and do vary among grading experts. Please do compare our quality with coins you purchase elsewhere. Let us know if you can find comparable quality for less!
6. All returns must be in original holders, unopened and undamaged.
7. Complete terms of sale available upon written request.

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- ★ U.S. Commemorative coins
- ★ Walking liberty halves, silver dollars, mercury dimes, etc.  
Original rolls or single specimens
- ★ All sets or part collections

## Foreign Coins

- ★ Choice uncirculated world gold prior to 1933
- ★ World crown prior to 1900 in choice condition
- ★ Oriental gold coins
- ★ Quality Canadian gold
- ★ All modern foreign gold

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